









well as to make good any oversights that might come to light. The first result of this was the one-volume 1933 *Supplement*, a work which, though somewhat haphazardly compiled, does indeed achieve its aims. The new *Supplement*, which will bring the history of the language down to the present day, will be in three volumes of about 1,200 pages each, of which the first—covering the letters A-G—is now available.

The new *Supplement* will contain altogether some 50,000 main entries illustrated by about 360,000 quotations, incorporating all the material of the 1933 *Supplement* and so superseding it. As well as new words (such as *binbo*, *endocrine*, and *guzump*) and new uses of older words (such as (top) *billing* and the modern scientific uses of *binary*), it will take in older words in current use which had not been included in *OED* and carry the history of these back to their beginnings—examples are (*a veal*) *deek* and *doris*, popularized by Harry Lauder but previously long established in Scots, and the taboo sexual words. The new *Supplement*, being edited by a staff of about twenty, is based on a carefully planned reading programme by a corps of readers energetically directed since 1957 by Dr R. W. Burchfield (who writes about the history to include the taboo words on page 1233).

The method is essentially historical: a high proportion of the space is devoted to dated and referenced quotations covering the whole recorded history of the word or use. The *Supplement* attempts also to take in the standard vocabulary of all regions of overseas English. It remains to be seen whether, as well as labelling Americanisms, Australianisms, Scottishisms and the like, it will also overcome the insularity of most existing dictionaries, which, if they are British, label Americanisms (like *elevator*, *windshield* and the American pronunciation of *schedule*) but leave Britishisms (like *lift*, *windscreen* and the British pronunciation of *schedule*) unlabelled, and conversely. Clearly the new *Supplement* is a major event in the history of English lexicography and will be of enormous value to the popular dictionaries among others, in establishing the vocabulary of the language as it exists today.

So far the only large-scale attempt to survey the regional, including the exclusively oral, vocabulary of the British Isles as a whole is Joseph Wright's six-volume *English Dialect Dictionary* (1898-1905), now superseded for Scots by the *Scottish National Dictionary*. As, contrary to popular belief, English dialect speech is neither dead nor static, it is arguable that a new dictionary of English dialects not only might be but should be made, on the lines of *SND* or better still the *Dictionary of American Regional English*, *DARE*, now under way at the University of Wisconsin, is based partly on excerpts from written sources—dialect literature, folklore journals, notes on regional usage published by the American Dialect Society—but also, and to a much greater extent than its nearest congener, *SND*, on fieldwork collections from oral informants by questionnaire and other fieldwork methods. It is hoped to complete this project by 1976, when the results will be presented in two forms: an alphabetical dictionary, giving forms and meanings in the usual way, with regional and currency ranges (distinguishing, for example, the age-group preserving each usage); and a "Data Summary" of the fieldwork questionnaire providing statistics for each of several responses to a given question with the numbers and distributions—by geographical area, age-group, educational level, and occupational category—of the different responses, and in some cases, a dialect map. The whole corpus on which the dictionary is based is being managed within a computer data-file, and it is intended that the data summary and the maps will be generated automatically by the computer. Thanks to a carefully limited set of directly comparable categories for the different kinds of information on each word entered into the computer system, it may even be possible to edit the dictionary itself largely within the computer system.

There are also under way two

"conceptual" or "thesaurus" dictionaries (in the Roget sense), in which the synonyms will be laid out in historical (or reverse historical) order with the chronological range of currency of each one. From these it will be possible to tell the synonyms currently available at different stages in the history of English for each of a large number of "concepts", to learn for any given point in history which terms were old-fashioned and obsolescent and which the innovations, and in general to follow through the "conflicts of synonymy" in the history of English. One of these projects, by the English Language Department of Glasgow University, aims at no less than a conversion of the whole of *OED* into "historical thesaurus" form.

### The need for plagiarism

Among the many other decisions to be taken by a dictionary editor before he sets about his task—about the treatment of variant spellings and variant pronunciations, treatment of the etymologies, ordering of senses of multi-sense words, and others—the most central concern the selection of the word-list, the degree of refinement of meaning-analysis, and the defining style. All dictionaries of English to some greater or lesser degree draw on the work of their predecessors—first, generally, on earlier editions of themselves. Most of the popular British dictionaries are re-editions of works begun about the turn of the century, which in turn draw on the American *Century Dictionary*, itself based on the first *Webster*, and so on. The American dictionaries similarly exist in families, with a common word-stock and re-used definitions (like the Random House-Hamlyn family).

But no self-respecting dictionary editor is content to rest solely on this ancient lexicographical tradition of plagiarism. For more recent usage and to discover neologisms, contemporary dictionaries have their own quotation-files, the largest being those of the Merriam-Webster office and the Clarendon Press. These files are the result of selective human reading and are thus costly to produce; but non-selective computerized excerpting is, with present techniques, quite inadequate to fulfil the same purposes. The quotation-files typically consist of paper-slips, each bearing a "key-word", a quotation containing the key-word, and a reference to the source from which it is drawn—a technique which, in Britain, goes back as far as Dr Johnson.

The quotation-file plays a still more central part in the historical or the period dictionary. For such works it must of necessity be very large—numbered in millions of slips—gathered by a vast reading-programme (commonly, in the English-speaking world, with the help of many volunteer readers) from a very large sample of the writings of the period covered, totalling thousands of volumes of texts. In illustrating by quotations their findings on the range and variety and the distribution in time and place and register of each sense of each word, these dictionaries inevitably also give a great deal of often otherwise inaccessible information on the thing the word denotes. Hence historical dictionaries, which also usually favour full and descriptive definitions, must also be, to this extent, encyclopedic. To accomplish this, more regularly observed by the American dictionaries (and *Hamlyn*) than their British counterparts, is to define, whenever possible, by words more simple than the word being defined. The *Webster's Third* new "analytical" one-volume defining style is not wholly successful. This forbids sentence-breaks within a definition and in general any punctuation. When the notion being defined is at all complex it tends to lead to very long, breathless and involved constructions in which the reader is apt to lose his way. This example (the first part of *anastasis* sense 1) is not unfair:

the flow or diffusion that takes place through a semipermeable membrane (as of a living cell) typically separating either a solvent (as water) and a solution of a dilute solution and a concentrated solution and thus bringing about conditions for equalizing the concentrations of the components on the two sides of the membrane because of the unequal rates of passage in the two directions until equilibrium is reached.

Compare the *World Book's* version: the tendency of two fluids of different strengths that are separated by something porous to go through it and become mixed.

And the typically laconic (but somewhat abstruse) *Chambers*: diffusion of liquids through a porous septum.

Gradually lexicographers of English are turning to complex modern technological devices, including computers, as auxiliaries in their work and some instances of this have been noted in passing.

The new technique of publishing by microfiche or ultrathick, whether computer-driven or not, offers a cheap method of republication of larger dictionaries which will make small demands on library shelf-space. Like the *Dictionary of Early Modern English* materials, future large historical dictionaries may cost less and take up less space, and so may be made more widely accessible, if only their editorial matter (article-headings, definitions and etymologies) and at most only a very exiguous selection of illustrative quotations is published in traditional book form, leaving to an accompanying microfiche publication the bulk of the quotations and references. At present the latter take up much of the space in such dictionaries, yet in practice they are less often read. It may be a long time before the rapid consultation and comparison of several dictionaries and their files at a computer terminal becomes a widely available resource (from the kinds of computerized library systems that computer scientists were predicting so confidently some years ago). But technologically this is of course already perfectly feasible, and lexicographical studies based on the consultation by computer of two medium-sized American dictionaries have been proceeding for some years in one major American research centre.

On the other hand, it is at present impossible in practice, and it may be that it will never be possible in principle, for any machine to simulate the delicate and laborious human task of dictionary sense-analysis. This will foreseeably continue to draw on human judgment and to rest largely on the human editor's own internal system of semantics and linguistic knowledge. These he consults so as to group together what he perceives as similar examples of word-use, at present in the physical form of separate bundles of quotation-slips. Equally, the formulation of definitions to delimit and describe the senses so arrived at remains an exclusively human prerogative.

So far, despite those reviewers of *Webster's Third* who denounced it as the stalking-horse of "structural linguistics", English lexicography has not drawn heavily on the proliferating corpus of theoretic reconsideration by structural and post-structural linguists. One rather crucial difficulty is that lexicography is itself a very demanding and time-consuming task, and few practising lexicographers have found the time or energy to master as much linguistics as they no doubt should. Lexicographers would be helped by a handbook which tabulated the major and some of the minor categories into which meaning and grammar and usage can be analysed and which listed in an organized way some of the new aperçus on linguistic behav-

our which lexicographers can apply in their analyses. A visionary scheme foresees the creation of new findings by computerized dictionary files, means of rapid computer methods.

One kind of information lacking in all English dictionaries present is the statistical. What, for example, are the relative frequencies of different competing synonyms in different periods, are the different meanings or uses of a word? Or, crudely, how frequent is a particular word (in its several inflected forms) relative to others within the same word-stock over a particular period?

One dictionary now in preparation which incorporates a statistical treatment of just these kinds is the *Traité de la langue française* dictionary of nineteenth and twentieth century literary French to long view of which appears on page 10. This refinement and others have created out of resources which beyond the wildest dreams of a British or American historical dictionary enterprise: a permanent government-supported institution devoted solely to French lexicography, a permanent staff of well over a hundred, the exclusive use of a computer, and so on. There is a likelihood of the establishment of an English-speaking word of an institution on the lines of TLF, which would enable lexicographers of English to make a more systematic and promised achievement. What being increasingly talked of among lexicographers of English is the possibility of establishing a central bank of lexicographical information including quotation files, available all, and presumably in computer form. But as yet this too has a somewhat vague vision.

## The scientist's Bible

ISAAC NEWTON: *Philosophiæ Naturalis Principia Mathematica*. Edited by Alexandre Koyré and I. Bernard Cohen with Anne Whitman. Volume 1: xi plus 547pp. Volume 2: pp 548-916. Cambridge University Press. £25 the set.

Here at last in two massive volumes is the eight-fold text of Newton's *Principia* that Alexandra Koyré projected some seventeen years ago, realized at last in what must have been a technical nightmare of typographical symbolism through the persistence, patience and learning of I. Bernard Cohen and his assistants. Eight-fold because this edition not only provides throughout the variant readings of the three editions printed under Newton's eyes but those of the first printer's manuscript and of the four author's copies (two of each of the earlier editions) bearing emendations and annotations entered in them by Newton himself. Since the task of classical scholars like Diehls or Housman of preparing the most authentic possible version of an ancient scientific text was different in kind from that undertaken here, it is safe to say that no other scientific work has ever been edited to a similar pitch of meticulous accuracy and completeness.

Few such works other than the *Principia* suggest themselves as rational or practical candidates for such a scholarly anatomy. Not only did Newton's book undergo a radical revision, slowly matured over many years, between its first and second editions, but it was followed by lesser modifications in the third, which came Newton's words of 1687 to differ in many instances (as Koyré pointed out long ago) from what one finds in the more accessible subsequent printings and translations, but sources as well as others long published, of course, document (if not always date) the processes of change.

On this, however, there are limits to achieve. They cannot recover one vital version of the *Principia*, the lost "copy" sent by Newton to Roger Cotes for printing the second edition. Without this particular version it is impossible to know exactly what Cotes worked on. Similarly, Newton's letters to Henry Pemberton about the third edition are at present (at least) beyond trace. Even were all the materials fully extant it would still be an herculean task to account for the introduction of all the changes that did not originate spontaneously in Newton's own mind. The greatest number of such changes came from Cotes, and in this case Professor Cohen has tabulated the letters exchanged between Newton and Cotes in which various propositions of the book were discussed. Otherwise the student of Newton must turn to other sources for the why and wherefore of the variants here set out, beginning with Professor Cohen's recent *Introduction to Newton's Principia*. To the point here is his own caution:

The reader should... keep constantly in mind the following two points: (1) Newton did not necessarily enter the most significant or the most radical alterations into this four personal copies; (2) many of the variant readings must be interpreted as keys to documents among Newton's manuscripts, of which the contents have not been entered into the Apparatus Criticus or discussed among the variant readings.

Since Professor Cohen already knows very well what these "radical alterations" are, and how the "keys" fit, and indeed intends to publish commentaries presumably devoted wholly to such matters, it might have been useful to indicate in the apparatus criticus, by a single symbol, those critical passages to which the caution quoted above especially relates and for whose elucidation the present introduction, and future Commentaries, will be most relevant.

For, despite the loving labour devoted to the recording of such changes as "paulo acceleratis" (in all editions but the last) to "acceleratis" or "corpora plura" (in the 1686 manuscript only) to "corpora"—and it is in these minutiae that the labour lies—it is surely the possibility of examining the signifi-

cant changes that makes the enterprise worth while. What originally proposed an edition of this sort it was Cotes who wrote "Hypotheses non fuisse" in the first edition of *Principia*, opened Book III with a series of propositions based on "Hypotheses", which in the later editions, somewhat modified, were (curiously enough) under headings "Regulæ Philosophandi" and "Phænomena". Such phrases do not occur on every page, but if one is interested in the development of Newton's own intellectual process, or in the way the reactions of contemporaries modified his book, or in the roles of his editors (for example, the physicist Robert Hooke, who was more nutritious than the mathematician Christopher Wren), this great work is still postponed.

The basis of this multiple edition of the third edition of 1726, the last of Newton's lifetime. The choice is inevitable, though the first edition for obvious reasons the most interesting (it was, after all, that in the most exciting reaction to the place), and the second edition, that which, by and large, set the mould of the *Principia* for posterity. The fact that the last version chosen as standard has perhaps the effect of seeming to diminish the importance of the second, if it was surely by no means Professor Cohen's intention to depreciate an enormously important work was done singly, and, as Newton and Cotes in revising it, first, and often imperfectly, from the book.

We now have both the introduction and the critical edition of splendid works both are promised by the same scholar, the English translation and the Commentaries already mentioned. Certainly it will be true in more than one figurative sense that this *Principia* has been sent by Professor Cohen as its principal living copy.

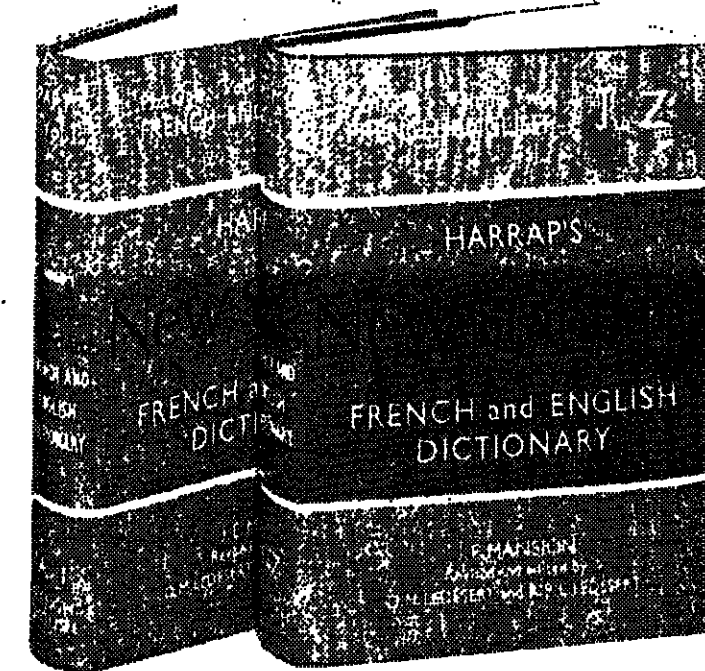
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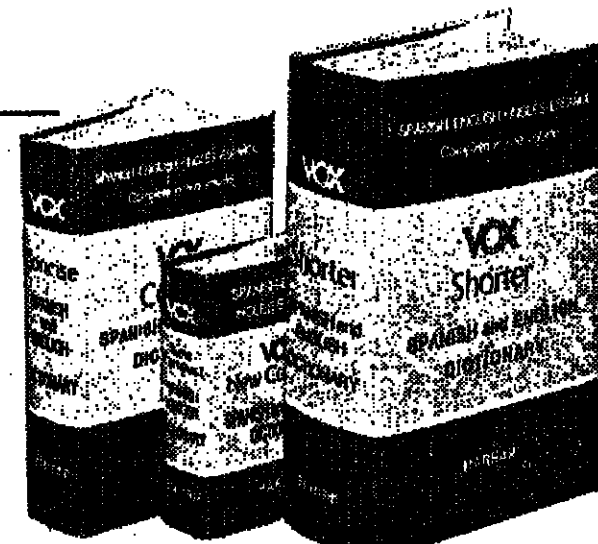
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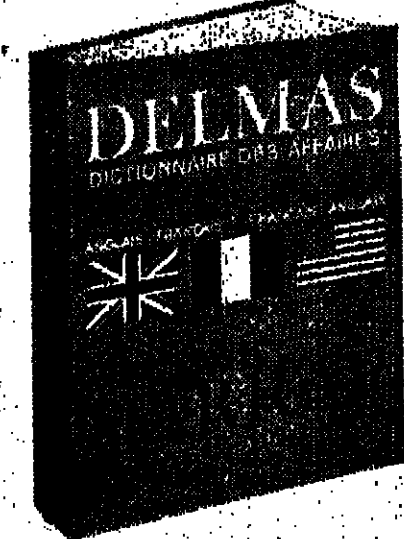
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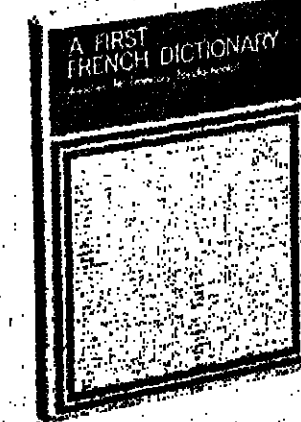


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## Incorruptibles in India

HUMPHREY TREVELYAN:  
The India We Left  
255pp. Macmillan. £3.95.

At first glance there are two books here: a memoir of the Indian career of the author's great-uncle, Sir Charles Edward Trevelyan, covering the years 1826-1865; and a record of his own service on the sub-continent between 1927 and 1947. The latter particularly could have been treated at greater length and in greater detail. The recollection of Indian civilians about what they did and how they did it, day by day, is admirable in one respect but it can be infuriating in another, because the time must come when, with the last old-hand laid to rest, the opportunity to encourage or prod one of them into producing a really comprehensive work both of general interest and of authoritative reference will have gone; and future generations, faced with evidence scattered widely in countless books with titles such as this, may then have to be forgiven for coming to the conclusion that after all it was the pie-sticking that counted because it so often seems to be for this and similar activities that the greatest enthusiasm is shown, anything touching upon the exercise of professional skills being pushed off, as it were, with a deprecatory wave of the hand.

Humphrey Trevelyan strikes one as particularly well equipped to write such a book. He was in India

throughout one of the most significant periods of British-Indian history, had experience of work at district, secretariat, and central government level, and after transferring to the Political Department, of life in the Princely States. Moreover, as a writer, he has a lucid and economical style, and one only wishes that he had used it to describe in more than general outline the work in which he was engaged. Most of us are familiar with the mystique surrounding the *raj*. We now need some sound evidence of the experience—however humdrum the routine may look in retrospect to those who were involved in it.

Perhaps the veil would have been lifted if Lord Trevelyan had confined himself to an account of his own career, one that was surely varied and colourful enough to have deserved a book to itself, which is something that might also be said for his great-uncle's life, although in Sir Charles's case there was a gap of twenty-one years between the two Indian phases; reason enough in a book about India for devoting to Sir Charles only half its pages. Initially, the connexion between the great-uncle and the author, which it is essential to make in the interests of unity, is not very clear; but it becomes clearer the further one reads into the modern section, and realises that the India which Lord Trevelyan served was, in a very real sense, the one which Sir Charles worked hard to create at a period when the concept of India as a country destined to move towards

self-government and be administered meanwhile by men of good will, integrity and impartiality, was by no means common.

Charles Trevelyan, greatly admired by Macaulay (whose sister he married), was one of the moving spirits behind the famous minute of 1835 which laid the foundations for the policy of English-language education, a policy that envisaged a land of "brown Englishmen" who would be capable eventually of taking over in a spirit of amiable cooperation. He was also among the first of the company's servants to come down uncompromisingly in favour of a code of conduct whose strength lay in an ideal of incorruptibility. As a young man just out, and appointed assistant to the Resident in Delhi, he took the unprecedented step of bringing proceedings against his superior, Colebrook, who, in the fashion of the time, in less than two years had made at least 200,000 rupees above his salary from gifts in cash and kind and the fake sale of Residency property.

This affair, acrimonious to say the least, ended with Colebrook's dismissal. Trevelyan had won but he had made enemies and continued to do so throughout both phases of his service, in the second of which, as Governor in Madras, he was recalled after a fierce quarrel with the finance member of the Government's council over a budget proposal to raise new taxes to pay for what Trevelyan thought (even in those post-Mutiny days) an unnecessarily large army. Clearly, he was

not the average mid-nineteenth-century Anglo-Indian, who could properly be called "one of us".

By the time his great-uncle's integrity, of a kind that had long been a legend, had long been a legend, and there existed a large number of English-speaking Indians. The irony was that such Indian serving in the civil service were very much in the nationalist opposition, the ICS the embroiled in imperial rule was running. The author speaks of his own devotion of missionary work, but it is clear that he was not in theory if not in fact, and all he had to do was stay on the job. He was still there to be seen were content, he adds, because he had chosen the job with care.

As an essay on the decline of the idealistic of imperial service, *The India We Left* is a welcome addition to the literature of the ways and byways of the and other dignitaries. Recently Lord Trevelyan was from his special standpoint a great deal more to be said the patterns of his daily life and all.

has been restless. Not everything that he has written for Larkin family, for example, "Chatterbox" creation, is some to his old admirers, and it is a large public, and the delicacy of his subtle politics. *The World in Ripeness* is a book, and among the things there is something that will be appreciated by everyone. It is the straightest, heartening story of a life has been consistently devoted to his family, to his country, and to his friends.

Mr Bates's wartime experiences form the natural climax to his autobiographical trilogy. During these years, he achieved the full deployment of his powers. Not that he has not worked hard in the twenty-seven years of subsequent peace. He has written novels, short stories and novellas, including much of his finest work. His search for new forms

of expression, which he has written under the pseudonym "Flying Officer X", were so widely popular not merely because they provided a link between those in the air and those on the ground, but also because Mr Bates was an artist who was extending himself.

The Flying Officer X stories were first published in the *News Chronicle*. When the suggestion came that they should be produced in book form, Mr Bates asked that they should be issued by his own publisher, Jonathan Cape. When Howard, Jonathan Cape's partner, was frigid about publishing the Flying Officer X stories until he heard there was an unlimited paper ration for it, at which he suddenly became enthusiastic. He did not, however, give Mr Bates even a token gift, for a book which sold at first printing 100,000 copies. Since Mr Bates was married with four small children and had only a Flying Officer's pay, he was so disgusted that, when he wrote *Fair Stood the Wind for France*, which he was allowed to publish under his own name and for his own profit, he refused to allow Cape to exercise his non-enforceable option and gave the book to Michael Joseph, who became the publisher of all his subsequent books.

His identity was penetrated almost at once. The topicality of the stories and the size of the printing rocketed him from the obscurity of being an author known and cherished by the few to the affluence of international popularity. Despite the easy success, his success was deserved. He had risen to the occasion offered by the Air Ministry; and when, towards the end of the war in Europe, he accepted the far more difficult posting to India and Burma, he profited by the experience and produced *The Purple Plain* and *The Jewel in the Crown*, in which he successfully handled stories of action in exotic settings.

His was in every sense a good war: despite ill-health, he served his country well, bringing a sense of participation which was not given by unimaginative official communications; and at the same time he served his friends, he did not write propaganda. There may have been some self-

It is natural to be curious about the author of a work which has given pleasure to millions and this frank, often pungent, and often probably given a more than would a more studied biography, written in the tradition might have set a new impressionism of these often pieces be overlaid.

What emerges is that Mr Bates above all a man who loved the stringing of the anecdotes through the collection is a sign—and even more the act and art of his imagination. His imagination was engaged in more than the kind of author he is to be seen in his book; he confessed that he was "entirely from research" and knew the gambling was good, but that's all.

Understandably, one of the loves in fiction was *King's Road*. *King's Road* is a novel, an autobiographical novel, a thirteen-month spell of observation Post-significant. What, written in a novel, and giving a painting of the description of military life and behind the Iron Curtain.

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E. M. FORSTER:

The Life to Come

240pp. Edward Arnold. £2.50.

clogged me artistically. They were written not to express myself but to excite myself. . . . But the "indecent" writing continued, and so did the clogging. In the thirty-five years that followed Forster could still write to excite himself, and did, and these surviving stories testify; but he could not express himself, at least not through fiction.

To write in order to excite is, of course, to write pornography, and that is what, in a strict sense, these eight stories are. They have the essential qualities of pornography: that is they substitute sexuality for character, and they treat sexual action apart from the common, shared life of human beings. The sexual act is treated as an act of violence—a desired sodomie rape—or it is a fit of madness, or a fatal disease, or it is a bit of sudden and unconsidered fun. But it is always a sharp deviation from ordinary life, a break in the order of things. There is no reciprocity of feeling here, no relationship for which love seems the right word. There is *mystery* (a word Forster was partial to), but there is no affection. But when one thinks of it, there is little enough affection in the novels, either.

"Only connect" was an injunction that Forster found insupportably difficult, or so his fiction suggests, and he was not able to imagine convincing instances of connexion. He worried about Englishmen's undeveloped hearts, but that is the kind of character he could create. And the literature of the undeveloped heart, in its most explicit form, is the literature of pornography.

This is not to say that any of these stories is likely to corrupt or even stimulate any reader, for Forster is here, as always, reticent and decent. There is none of the hard-core pornography's sexual gigantism, none of the hard-breathing purple prose of the *Soho* bookshops; the nearest he comes to describing a sexual member at all is in the phrase "a muscle thickened up out of gold" (did he really think it was a muscle?). It is all very pale and circumspect. And that is the saddest thing about these saddest stories—that such shy, uncertain imaginings should have been necessary to a gifted man's sexual life.

And how are we to relate these poor stories to the drying-up of Forster's talent? For these is nothing here to contradict the statement that his ability to write fiction died with *A Passage to India*. It had always seemed reasonable to accept Forster's own explanation, that he had stopped writing because his Edwardian subject evaporated in the war. But now another account seems possible: Forster stopped writing for the public because he felt he wanted only, or was able only, to write about homosexual love, and society would not allow him to. And of course he was right, society would not have allowed him to, as the *Well of Loneliness* and *Boy* cases demonstrated. "I should have been a more famous writer," he noted sadly in his diary in 1964, "but sex has prevented the latter." His *sex de quadrant* was, then, simply his acceptance of his own nature as his only subject. It was an honest and honourable commitment, the sort of decision one might expect of Forster. But it meant the end of his talent, for though he could live with his homosexuality, he could not write well about it, even in private.

Only one of these stories approaches the quality of Forster's other short fiction, "Doctor Wool-

cott" is a parable of a very Forsterian sort, which treats homosexuality as a disease that separates the sufferer from life; the beautiful young man in the story is death, and health is the enemy of love. T. E. Lawrence, one of the friends who read this story, admired it extravagantly, and told Forster that it had helped to reconcile him to his own sexual nature. It is perhaps not quite *that* good, but it is the best of the lot, and the most like Forster's earlier parables of constraint and freedom, stories such as "The Story of a Panic" and "The Other Side of the Hedge" (and among the early stories in this volume, "Albergo Empedocle"). And it suggests, by its similarities, that those other stories might best be read of the same term.

Obviously, for Forster—why, inhibited, and desirous of social approval—the most personal and painful example of constraint was society's disapproval of his sexual impulses. When Ennias bolts into the trees (freed, characteristically, by a working-class Italian youth), when the unnamed narrator slips through the hedge, when Kuno leaves the Machine, they are escaping the confining and distorting effects of conventional society upon a deviant personality. Indeed, it does not seem extravagant to say that "Doctor Woolcott" expresses in slightly more explicit terms the principal theme of all Forster's fiction—the yearning for free expression through male love, and the repressive power of society. In his public writings Forster conceded that theme, as Oscar Wilde did in his plays; in Wilde there is always the hidden secret, the shameful revelation, in Forster there is always the impulse towards free action, and the fear of it. The love that dared not speak its name was always there to disguise.

Forster called his published stories "fantasies", and so they are, and in that sense they belong to a different order of imagination from the novels. They make free use of the improbable and the visionary, and they pay little attention to the texture of ordinary English social life: they are, as Leonard Woolf said, "Parricidal". These private, homosexual stories are also fantasies, but in a different and less interesting way. They are the sexual fantasies of a man who wanted, he said, "to love a strong young man of the lower classes and be loved by him and even hurt by him. That is my ticket."

The strong young man appears again and again, and so does the hurting. But the private fantasies remain private; they will help Forster's admirers to understand his nature and his limitations, but they will not add anything to Forster's stature as an artist.

Our lower nature has its dreams, Forster says in "The Rock". And characteristically, he preferred that nature: "As long as I have flesh and blood I pray that my grossness preserve me." Perhaps it did. Who is to say that these stories gave him less pleasure, or less sustenance, than his finest novel? But they will not sustain us.

One should add a kind word for the new Abinger edition of Forster's works, of which *The Life to Come* is Volume Eight. The little green volumes of Arnold's earlier edition had a seemly plainness, and no doubt Forster approved of their pocket-sized modesty, but it is good to have his books in a uniform library format, well bound, readable, and handsome. Oliver Stallybrass has edited this volume with admirable care, and one can be sure that the rest of the edition—which will include another twenty volumes—will, under his editorship, be as well and generously treated.

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# Arabs, Jews, and the war through quotations

LARRY COLLINS and DOMINIQUE LAPIERRE:  
O Jerusalem!

637pp including 60 photographs  
Weidenfeld and Nicolson. £4.

DAN KURZMAN:  
Genesis 1948

The First Arab-Israeli War  
750pp. Vallentine, Mitchell. £3.95.

EDGAR O'BALLANCE:  
The Third Arab-Israeli War

288pp. Faber and Faber. £3.50.

MICHAEL BAR-ZOHAR:  
Spies in the Promised Land

Isar Harel and the Israeli Secret Service  
Translated by Monroe Stearns  
292pp. Davis-Poynter. £3.

The three wars between the Arabs and Jews were full of drama and, as they arouse strong partisan interest in the West, continue to be the subject of much miscellaneous writing. Two books dealing with the first of these wars (that of 1948) now appear simultaneously. They are a formidable pair. O Jerusalem! weighs three-and-a-half pounds and runs to 637 pages, only to be beaten on points by Genesis 1948 which tips the scales at three ounces (and 113 pages) more. But Dan Kurzman deals with the whole war, whereas Larry Collins and Dominique Lapierre concentrate, as their title implies, on the fate of the capital city.

Both books adopt the same technique, derived from—and conceivably directed towards—the cinema and television, which assumes that the reader, though quite prepared to sit through an epic, must have it broken up for him into brief and continually shifting scenes of not more than a thousand words or so. Cutting is all. Each scene must be viewed through the eyes and preferably through the conversation of one or two named participants.

Unfortunately, this technique is not a success. The constant shifting of theme produces an effect not of variety but of stupefying monotony. There is no change of pace or pitch. On rare occasions when a longer and more coherent treatment is permitted—when, for example, Mr Collins and Mr Lapierre are writing of the Kfar Etzion ambush or the Deir Yassin massacre—the virtues of a more conventional narrative come into their own. But for the most part the result is a mess, rather as if weekend painters had set about copying Frith's "Derby Day" using the pointillist method.

A sample. Chapter 15 of O Jerusalem! begins: "John Bagot Glubb, Glubb Pasha, stared with unconcealed distaste at the gray city slipping past the windows of his Hummer." Chapter 16 begins: "Ama Herzog contemplated with satisfaction the gray flannel suit she

had purchased as part of her trousseau at Cairo's sacred department store." Well, perhaps both of them did have these gray visions, and then again perhaps they did not. Perhaps also there are better ways than this of introducing an examination of British policy towards Palestine (which is what chapter 15 is about) or American policy towards Palestine (which is what, more surprisingly, chapter 16 is about).

Reservations of this sort must be allowed because the quotations are liberally sprinkled, the vast bibliographies, the publishers' awe at the time and trouble which their authors have devoted to their tasks, combine to persuade the reader that he is getting something approaching that hypnotic and elusive quality—the truth.

Where any writing with a Palestinian setting is concerned it is legitimate to ask what the truth is. There must, surely, be something solid behind all the direct speech and all the adverbs, even if we are not able to evaluate it ourselves. So many cases a common source (shall we call it Q?) seems to lie beneath the versions given us by Mr Collins and Mr Lapierre on the one hand and Mr Kurzman on the other. To take one example: the scene is Damascus; the actors, Abdul Kader Husseini (the most effective of the Palestinian military leaders) and Ismail Safwat, the Iraqi general supposed to be coordinating Arab attacks; the time, the beginning of April, 1948. First the O Jerusalem! version:

Abdul Kader's last days in Damascus had been as disillusioning as the earlier ones had been. Despite the angry conclusion of their first encounter, he had met again with Safwat Pasha. It was during one of their conferences that the news of Irbid's failure at Kastel arrived.

"If your men cannot retake Kastel," Safwat Pasha had remarked, "then we will ask Kaufji to do it."

Abdul Kader had made still another plan for weapons. The answer was the fifty rifles he had brought back to Jerusalem. "The blood of Palestine and its people shall be on your head," Abdul Kader had angrily told the myiingling Iraqi general as he stamped out of their meeting.

Now for the Genesis 1948 version:

"My God!" exclaimed General Ismail Safwat Pasha. "Kastel has fallen to the Jews!"

There was a shocked silence. Then Safwat turned to the Palestinian commander and said: "Abd el-Kader, it's up to you to get it back. If you cannot do it, tell us and we will assign the task to Kaufji."

Abd el-Kader, who was responsible for the Jerusalem area, turned white with fury as he retorted: "Pasha, the word 'Kastel' is derived from the foreign word 'castle'. And it means a fortress invulnerable to Italian rifles and the little ammunition we have. Give me the arms I've asked for and I'll take it back."

"Abd el-Kader," Safwat snapped, "can't you understand? I have no cannons."

The Palestinian then rose, picked up a map of Palestine that was spread on the table, and threw it in Safwat's face. "You are traitors!" he shouted. "Criminals! History will record that you have abandoned Palestine. I'm going to win back Kastel—arms or no arms. I will take it back or die!"

Mr Kurzman, who clearly knows what should have happened as well as what did, says: "Using the techniques of the novelist and the biographer, I have tried to bring history alive." But he also claims: "I have checked every fact to the extent possible," and there are indicated passages in Genesis 1948 where the techniques of the novelist and the biographer are presumably meant to be in suspense.

Yet take, for example, the note on Nasser. Here, after all, is a pretty well documented character, but somehow Mr Kurzman manages to cram a great number of errors into a very small space. Nasser was born in Alexandria, not in "a dusty, mud-but village of Upper Egypt". Following the 1936 Anglo-Egyptian treaty the British had not "evacuated all of Egypt except the Suez Canal Zone". Although Nasser was at one time sympathetic to the Young Egypt Party he probably did not actually join it. In February, 1952 Farouk did not dismiss "his pro-British government," nor was he "taken prisoner" by "British tank-units" who "released him only after he had signed a document appointing a pro-British premier". It was not "the following day" that the "Free Officers movement" was formed by Nasser.

Mr Collins and Mr Lapierre are on the whole more considerate of

facts, though they often go wrong where it would have been easy to go right. When they come to deal with the events of February, 1942, they manage to convert poor Hussein Sirry Pasha (head of Mr Kurzman's pro-British government) into a "pro-German Prime Minister" and they have Sir Miles Lampson himself brandishing a revolver in the Abdin Palace, which makes the episode more *opéra bouffe* than ever. And for the record it must be said that to call Brigadier Layton (who was not "British" senior intelligence officer in the Middle East) and whose initials they have got wrong) a "Blimpish hangover from Lawrence days," is to go about as far wrong as one possibly can.

It is a relief to turn from such historically valueless works to Edgar O'Ballance's latest piece of military exegesis. The June War has already been the subject of many monographs, but this is probably the most comprehensive and clearest so far. Details of the fighting on each front are given chronologically and amplified by sensible and astirring comment. It is hard to quarrel with the conclusion:

After the post mortem results have been studied, and all arguments and excuses analysed, the conclusion must be that the Third Arab-Israeli War was a crushing victory for the Israelis and a humiliating defeat for the Arabs. Skilful propaganda and public relations techniques displayed the successes and martial qualities of the Israelis in their best light to the world, at the same time carefully hiding the few chinks in their armour, while the ensuing sulky silence of the Arabs obliterated many of their good points and minor successes.

Major O'Ballance claims that his narrative (nice to hear that word

again) is "devoid of bias or partiality". Certainly he grants that and is nobody's advocate or partisan. Yet once again the canvas seen essentially from the Israeli point of view.

This is partly because of information—and usually the information at that—has come from the Israeli side and very little from the other ("I walked the over all the battlefields, on occasion accompanied by an officer who had taken part in the action, and who explained to me how the fighting went"—about no such help was possible in Egypt, Jordan, or Syria, partly because Israel fought at the time an incoherent war, largely because of a natural aversion to approach. Bonds of race and religious identity tend to Western writers with Israeli citizens. It has become a *taboo* for the West to look at the wars through Israeli eyes always has been to look at the Persian war through Greek eyes the Punic war through Roman eyes.

Major O'Ballance pays much attention to the efficiency of the intelligence services both in the and in enemy countries (notably, Michael Bar-Zohar's *The Promised Land* brings up to nation to their 1947 operations). book is more a biography of Harel, who built up Israel's intelligence network after independence and headed it until his resignation in 1963. This is an anecdotal espionage successes and failures brings us back to the war drama and quotation-mongering.

made to relate political to economic development. It is hard to say what the value of this kind of book is. To the extent that it contains readings which might be difficult for some to find in the original it is a limited utility. To the extent that it is a course on Middle Eastern development unless, perhaps, it is very closely with another which provided more rigorous approach. As it is, it stands as a monument to the taken assumption that history is simply a matter of accounting more and more knowledge.

linked more and more closely with the expanding European economy, then as they were subject to the twin processes of colonization and decolonization. In each case the effects of these experiences continue to exercise an important effect on contemporary development. To take only one example, the consumption pattern of the urban middle class which began to be established in the latter part of the nineteenth century, with its emphasis on the purchase of European goods, has had a significant influence on the types of factories which have been built under local programmes of industrialization via import-substitution.

As it is, Mr Landau's unwillingness to attach any importance to common features of this kind leads him to mention only a random selection of discrete problems without suggesting how any of them might be systematically related. His choice of readings is also guided by the same spirit. Thus what he describes as giving a "balanced picture" of the subject of man, state and society turns out to be no more than an attempt to make sure that each of the major countries and some of the major problems are covered in at least one extract.

As for the readings themselves, the vast majority are taken from easily accessible books and journals. But there are also one or two which students in England or America might experience some difficulty in finding, notably a speech in Cairo by Abd al-Rahman al-Bazzaz on "This is our Nationalism" and an article on "Qavim and the Iraqi Communist Party" by O. M. Smolansky in the Italian journal, *Politica*. There are also two previously unpublished papers, one by Emmanuel Gottman on "Religion in Israeli Politics", the other by S. Eisenstadt on "Change and Continuity in Israeli Society".

Inevitably the quality of the readings is uneven; inevitably, too, it is not difficult to think of a number of useful articles which have been omitted. Perhaps the most obvious lack is an extract from the work of someone like the Egyptian Anwar Abdel Malek, in which an attempt is

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# TLS

71st Year 13 OCTOBER 1972 No. 3,684

## Viewpoint

BY ANTHONY BURGESS

I AM WRITING this on the road to Naples, where I must board the Raffaello for New York. Such glamour, such boastfulness, the author getting around. Not at all. This author has reached an age when he would like to stay put—Rome or Malta or Stoke-on-Trent—but the need to earn money drives me about the world. For the rewards of authorship, as has been said till TLS readers must be sick of hearing it, reside not in published works but on the margins—academic or showbiz. The claims of both worlds take me to America, where they recognize no incompatibility between the professor's rostrum and the film studio or Broadway stage. England is somewhat different. In England the author has a clear choice: to hobnob with academics or be called *love* by the half-literate of the theatre. It's different, of course, when it's the theatre of the dramatists who are written about by the academics. But my theatre is unintellectual. I'm engaged on a musical and I see—with a shame proper to these columns but not to those of *Variety*—that such talents as I have were in a sense destined to be employed on the popular stage. A failed musician and an even more failed poet, I am left with a residual capacity for verbal engineering, which means lyric-writing. Also I see that the family blood is asserting itself.

My father at one time earned his living as a theatre pianist, declining then to a cinema pianist, finally to a pub one. He lost his post in the cinema because he would never prepare his accompaniment at a preview of the film to be shown. He preferred to look up at the distorted gross shadows from the pit, guess what was going on, then improvise suitable sounds. Once he saw what he thought was a stag party and began to play "For He's A Jolly Good Fellow". The stag party turned out to be the last supper. My mother was a sort of soubrette. The family has always been Catholic, like most showbiz families. The best British showbiz families come from Lancashire. There is no mystery here in this relation of vocation to region and religion. Lancashire is a Catholic county. Catholics were for a long time barred from the learned professions; all that was left for the brighter, creative Lancashire Catholics was the popular stage. I am coming home by a somewhat chthonious route.

The musical I have been engaged on for the past year or so is a version of Rostand's *Cyrano de Bergerac*. The title ought to be *Cyrano* with the question mark in the shape of a big nose with an upper lip and smear of moustache. Given a long enough run, the ques-

tion mark should be enough for the subway posters. My colleagues are not too sure about that. The arguments that have raged, full of *love* and other dangerous dilemmas, have been worthy of any gathering of ancient-text maniacs. The amount of detail that goes into such discussions puts much scholastic wrangling to shame. We are not concerned with what will please truth or reason but with what will please the backers or angels. As for the text itself, I have rewritten this far more often than I would rewrite a mere novel. With a novel you can get away with a great deal of ineptitude which, with the right audience, may look like bold experimentation. In a musical everything is exposed, naked, terribly vulnerable. Thousands of dollars lie behind even a poem.

As for lyrics, lyrics are not, in this world, poems. No slant-rhymes, no obscurity, no irregularity. I prefer to work to a given time, and this means an exact prosodic matching for verse after verse. There is nothing more shameful than for the composer to have to make even the minutest adjustments in note-lengths to accommodate the lyricist's failure to achieve syllabic identity in two, or more, verses to the same tune. Admittedly there are two highly successful showmen, which have outlasted many a novel of genius and are unashamedly irregular—Cole Porter's "Begin the Beguine" and Anderson-Weill's "September Song". But these are sports and are not to be taken as models. So, in our *Cyrano*, the dumb soldier Christian sings about his love for the Roxana he so far knows only as a beautiful face:

A man without words  
Seems to be in love  
With a woman without a name.  
What name could match  
Her fairness of face?  
What name could catch  
Her grace?

This is section A of the song, and it is followed at once by A2, calling for exact syllabic repetition:

The language of birds  
Is too tepid, too limp, too lame  
To tame in sound  
The magic she brings  
To all surrounding things.

This is small-scale engineering, little more. The shame the writer feels is literary; he has to deal in cliché but hope that a small elegance, or even verbal decency, will cover it. He is expressing the most generalized emotion; he has put himself in chains.

The chains of rhyme, from which the genuine poet has long been released, chafe and drag the worst. Love is hell, in a work like *Cyrano*, most of the lyrical statements have

to be about love, and *love* has to take up an emphatic, or rhyming, stance. Slant-rhymes like *prove* and *move* will not do; slant-rhymes like *have* or *rough* sound incompetent—which, in this medium, they are. You can't do much with *glove*, or *show* or *love*, but you have to use them.

Beauty, as fragile as the stitch of a glove  
When I loved that, my love, my love  
Was not love  
What's a friend?  
A man who will pretend  
He loves me,  
But shows me  
Into a war  
Of treacle and cream,  
Lusciously fat  
As a Turkish harem.

George Orwell's poet, waiting to be taken to Room 101 for rhyming *rod* and *rod*, reflects that the history of English poetry has been conditioned by the lack of rhymes. But, while one frets about *love* when writing for the popular musical stage, one has to admit that the relaxed atmosphere does permit Byronicisms or Gilbertianisms no longer welcomed in serious verse. I treasure the rhyme in "Bye Bye Birdy": "tragedy/glad you decided to smile!" and still idolize the middle eight of "Mama I Wanna Make Rhythm":

I have no desire  
To carry a  
Stradivarius.  
But there's no limit of  
Primitive  
Tontoon in my tontoon.

The one great poet of the past who would have done well on the modern musical stage was Gerard Manley Hopkins. He never permitted himself the mistresses of Gilbert (reversible, contemplative) or the slovenly makeshifts of Byron appendivindex, and so on. He needed only a little less obscurity and religiosity to be a Cole Porter before his time.

A major problem of bringing a known, if minor, classic to the vulgar world of Broadway lies in the inevitable diminution of great rhetorical moments to merely pleasing musical ones. In the second act of *Cyrano* the eponym has a long moving speech about being independent and saying "no, thank you" to the dirty world of sycophancy. With the best will in the world, no song can match the cumulative effect of a speech, pointed on point till a crashing conclusion is arrived at: a song has to turn back on itself, repeat, turn the conclusion into a catchphrase or tagline. But the convention asks that the big dramatic moments be celebrated in song; otherwise why have a musical at all? Several smoky and whiskey-fied conferences between writer, composer, producer, director and star led to a regretful conclusion that the final scene of *Cyrano* was best played without music. Of course, but this is true of the whole play.

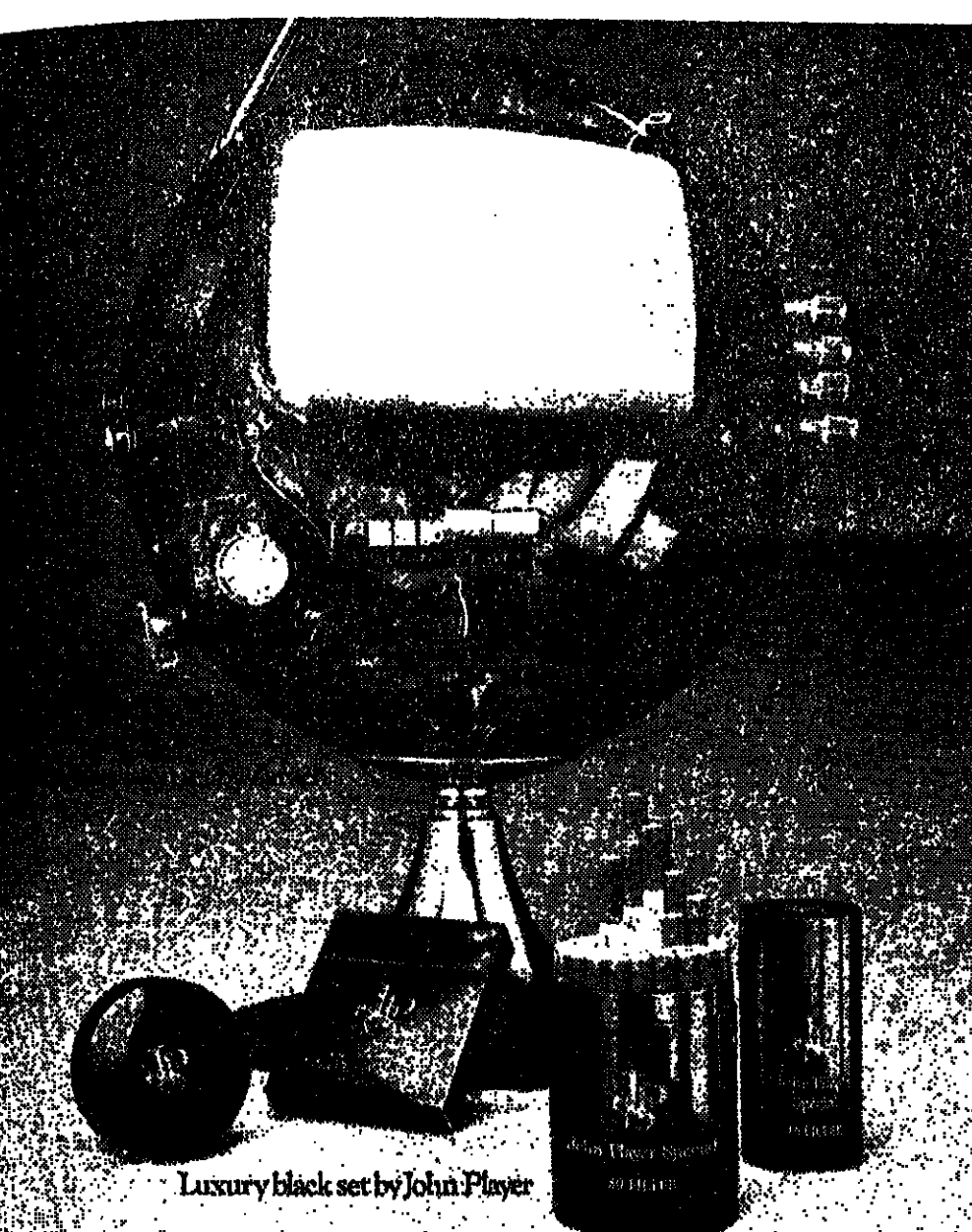
It is true of the highly successful *My Fair Lady*, which—despite T. S. Eliot—is no improvement on *Pygmalion* (the lyrics, sometimes

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## The advertisers and their victims

FRED INGLIS

The Imagery of Power  
A Critique of Advertising  
139pp. Heinemann. £2.80.

There is one respect in which the criticism of advertisers is unfair: we stigmatize them as persuaders while at the same time asking them to keep their doors open. The ugly values of such advertising peddles may not be declared. It is more allowed, for example, for an advertiser to camouflage his press campaign so that readers mistake it for news, although, like other content of advertising, this one can be made to look remarkably silly: a page so long as the small print at the top exposes the deceit. The result, to put it mildly, is

tradition in terms; better, it appears, the free Party Political Broadcast, however inept and meretricious, than the nakedly mercenary Selling of the President. Yet the end-result, once again, is absurd: propaganda without even the palliative of expertise.

The segregation of the advertiser's message from a medium's other messages is indispensable, but we should face its connotations. Publicity must be seen to be publicity so that we can make the right allowances for it, but this assumes that we stop making allowances as soon as we think that what we are getting is not publicity but something more reliable: The advertising business itself acknowledges the logic of this and is constantly manoeuvring to escape from its disadvantages. Public relations thrives by placing advertisers' messages in the place where they can do most good: the mouths of those presumed impartial because they are not ostensibly the hirelings of commercial interests. Hence the communique of parties and candidates is competitively in time or out of time, which they have had to do. A reputable dialectic and

simple nomination or exhibition of their goods is a sign that advertising is more superstition than marketing science) in return for a fee. This, though it may cost firms sizable sums, is usually talked of as "free" publicity.

Advertisers love free publicity, whether or not they have to pay for it, but the knowledge that it is more potent than the other kind is also a source of self-pity: why can't they always be so easily believed? For it is a fact that in any population which sees as much advertising as ours does, the advertisement is one of the bywords, if not the byword, for the unbelievable. This is not, however, the same as saying that advertising never works, for even the most famous of a copywriter's claims can leave behind a glimmer of credence; no prose can actually annihilate whatever it is that is being publicized. What survives the common scepticism is information, and it is information which the purists would like to see, for the general good, freed from the nonsense that so often chokes it.

Advertisers, understandably, protest that the nonsense is what they pay their agencies to concoct, that one man's nonsense will at least be different from the next man's nonsense whereas their information might look very much alike, and that nonsense may therefore be inseparable from

any technique of persuasion. They could well plead that the austerity which would follow from its elimination would be a loss for us all, and extreme opponents of advertising might consider another tack: to demand not its cessation but its improvement, so that it were to have nonsense it should at least be nonsense we can enjoy.

But the advertising business is not, in general, self-assured enough to admit the incredibility of what it produces and its reluctance has been made more acute since market research displaced the more spontaneous strategies of the huckster: for everyone, and especially the huckster himself, knew those to be a *performance*. The loss of the old huckster, which can now be resurrected only as kitsch and probably only then if the statisticians give their consent, has made the advertiser a more faceless and so more dubious character, and at the same time set him squarely into the middle classes.

In fact, advertising long ago became too smart as a way of life for its own good, and the apparatus of market research, which might be thought to attune the advertising mind to the fluctuations of the national psyche, is too weak properly to integrate it. The stuff of larger agencies, particularly their copywriters and account executives, share few preoccupations with the people they wish to persuade: they are cleverer and better off than the majority of them, and they know it. Contempt must be kept at bay by regular exhortations not to underestimate the intelligence of the housewife; but the kind of incredulity they need to overcome is less a function of intelligence than of social class. By and large, the advertised-to are patients in society, the advertisers agents. What the advertiser says is a reinforcement of his superior position, and a refusal to believe a word of it a sane and proper response from beneath.

The social gap which yawns between the West End, where the large advertising agencies cluster, and the ad-mass accentuates the innate solipsism of the advertising business. For a good deal of the time that business prefers talking to itself and cares more passionately about what is going on in other agencies than in the world at large. Advertising is an art-form, of however primitive a kind, with its own history, its own repertoire of supposedly tested motifs, its own cherished models. New advertisements are created more by preference to old ones than by any unprecedented application of the latest research data. The sorry ideals which some advertisements promulgate are not ones necessarily recognized let alone held by the promulgators, they have simply become a part of the available language and are retransmitted without a thought for their moral or social effects.

And as the history of advertising grows longer, it is unavoidable, despite periodic drives to restore contact with real life, that the world it portrays and the world it inhabits should be thrust further and farther apart. There is no point in complaining about the one thousandth advertisement commercial—should that melancholy milestone have already been reached—as if it were the first; it has had 999 forerunners, as well as a script of contemporaries, from which its struggle to distinguish itself, and when one is anyway faced with embellishing something as dull as soap powder, it is easy to see how reality gets excluded. The quickest way to exclude it, oddly enough, is to fall back on the advertiser's version of social realism, which can achieve miracles of untruth to life beyond any other art-form.

Because advertising looks more inwards than outwards, it is a much less sinister force than its enemies would have us think. Advertisements are always negligible, and most readily neglected, it may be, by those very parts of the population whom some clever people see it as their duty to protect against other clever people. It has aroused greater hostility than its effectiveness warrants and could ultimately be rationalized without dramatics; which is as good as saying without. Fred Inglis and The Imagery of Power.

Mr Inglis started out to revise Denis Thompson's well-known *Voice of Civilisation* but ended up writing a new book of his own. In

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a preface. Mr Thompson finds this a better book than his "radical, incisive, lively in every line". To arrive at this contradictory and mistaken endorsement, he can only have skipped such very unhelpful and indeed baffling lines as: "The apparent and bewildering choices facing a shopper today relate directly to critical changes in the rhythms of his life", of which there are a fair number in *The Imagery of Power*. Mr Inglis's thesis may be radical and incisive, his prose isn't, and this is a poor restatement of the old Leavis-Thompson case against advertising.

It engages, almost throughout, with a pliant enemy. Mr Inglis sees advertising as a plot against proper values, hatched by predatory and malevolent tycoons. It is the corrupt emblem of the capitalist system, because it is born of competition and ratifies the socio-political status quo. In fact, the only way to stamp it out would be to abolish capitalism as such, and so, in a book harmlessly well-titled "a critique of advertising", we end up requiring the overthrow of the entire political economy. Some people will think this defeatist, in an age when demands for revolution rather than reform have themselves turned into a badge of complacency; advertising should be criticized for what it does, not for what it represents.

It does comparatively few of the things credited to it in *The Imagery of Power*. Like other demagogues, Mr Inglis makes do with a very simplified model of the communications system, in which the power of money—the advertiser's money—is absolute.

He even asserts that advertisers can "filter" the news we read or hear, but never begins to substantiate this reckless claim. Such slanders are liable to take the eye off the real power of the advertiser in the media, which is to withhold his advertising altogether or switch it from one medium or section of one medium to another. But advertisers do not act so ficklely because they dislike the way editors run their papers; they do it because they have been persuaded that they are advertising to far fewer and to the wrong people. The advertiser directly has no say in the content of a medium and should not be blamed for any cheapening or parochialization of it: all he does is to make a newspaper or a television company fret far more than it should over the size of its public.

But the dependence of the media on advertisements is by no means uniform and Mr Inglis has no call to thunder that "advertising is the main source of revenue for all printed periodicals and newspapers" when he has already shown that it isn't in one of his own statistical tables. Dependence is greatest, as it happens, among the kind of publications which stand up most manfully to the pressures Mr Inglis deplores: serious ones with small circulations. Nor does it make sense to talk of dependence on "advertising" as if this advertising were all of one kind; much press advertising is classified advertising, and even Mr Inglis might not want to accuse the advertisers of births and deaths of "filtering" our news.

Altogether, there is far too little

room in his manifesto for a proper analysis of such collective terms as "advertising" or "newspaper". Not all advertising comes from the vast and friendless corporations, and no newspaper wants to depend on advertising; things are not as black as he pretends. There is no hint in *The Imagery of Power* that advertising is basically a *convention* among the people who do it, and could easily shrink to reasonable proportions if the belief of businessmen in its effectiveness were ever broken. A good many advertisers do not advertise because they are sure it will do it and they dislike the idea of being the first and possibly the only one to desert. Yet when they turn short of funds, the first saving they think of is their publicity, and the old hollow advertising manager's joke that he knows half the money he spends is wasted but not which half, exposes all too sharply the absence of any conclusive formula for demonstrating that advertising works.

It is easy for it to be shown to seem to work; if a campaign to consumers is followed by larger sales, the argument looks to be over. But this common form of proof resorts to the same illicit simplification of publicity's circuits as *The Imagery of Power*, and leaves out the procedures which accompany advertising campaigns. Advertising itself has to be advertised and shopkeepers made to feel that it is they who will be the greatest beneficiaries of the thousands of pounds being spent on promises to their customers. The rela-

tionship between retailers and the advertisers must provisionally be sweetened, to the point where the many shoppers who hope for impartial advice in shops instead get publicity. There is more to the sudden triumph of Brand X than the commercials extolling it on the television screen, and no full account of advertising should neglect these various intermediate practices, whose effect is to further the isolation of the consumer.

The effort and expense put into advertising look absurd when they are measured against the triviality of the decision it is generally intended to influence. Advertising aims to close the impossible gap between a manufacturer's (often excessively pompous) valuation of what he makes and the public valuation of it; what matters a great deal to him matters very little to the rest of us, unless he can somehow inflate its significance at the moment when we are thinking of buying it. Advertising is thus at its worst when the manufacturers or services involved are truly indistinguishable: the media for vacuousness might at the moment go to air-lines or clearing banks, whose search for distinction is impeded, to say the least, by their operation of "agreements" or cartels.

Theoretically, a "good" advertisement—which may or may not be also "successful"—are those that distinguish goods by isolating some estimable property in them: the bogus merits, in accordance with the trade's clichés. One of the more ingenious defences of advertising has

been that which argues that people actually believe that they are being enriched by the quality of the goods they buy, and that, if they are not, they are being deceived. Henry, we may suppose, would never have wanted a car, but he would have wanted a car which was better than the one he had. This is a very fine idea, and it has been only a hundred years or so that the remark and others of this kind could only have left behind a little sore.

There can be few victims of this, as Mr Inglis would like to imagine, pitifully and squandering their money in a vain quest for distinction. The choice, not the decision, is not to spend. The decision, not the choice, is to buy. And, moreover, we know the dagger of wit and humour: Freud and us to this long ago. To read

such a letter as a joke is to overlook a whole province of human behaviour. LEON EDEL, The University of Hawaii.

## Penis and Phallus

Sir.—Robert Churtham (September 29) says that sexologists now use "penis" to mean the flaccid organ and "phallus" the erect organ. This will cause some puzzlement to readers of the book *Sex and the Over-Fifties* (1969), in which he states that a basic requirement for relieving sexual tension is "putting the penis in the vagina and moving it about until ejaculation occurs". To my knowledge, the only person previously to have advocated intromission of the flaccid organ was the Australian philosopher William G. Chisholm, who commended it to men of all ages as an answer to the world's problems (see *The Answer*, 1911).

Whether sexologists are agreed in principle on the alleged distinction, I am in no position to say (though I see no evidence of it in the writings of Kinsey or of Masters and Johnson). In any case, if bodies of professional men wish to put old words to new tasks, that is their own business. My concern (September 15) was that in ordinary discourse two useful words with tradition-

ally distinct meanings are (for reasons that need to be pondered) now being used synonymously. Dr Churtham's final point, that a penis (i.e. flaccid organ) can never have more than a biological significance, is too sweeping. In a number of cultures, the circumcised organ signifies a particular social status; and in some Australian aboriginal tribes, placing one's subincised flaccid member in the hand of another is a bonding rite. L. R. HIATT, Churchill College, Cambridge CB3 0DS.

## House of Stuart

Sir.—I wonder if I might be permitted to make a small correction to the very generous comments (September 15) on my book *The Royal House of Stuart*? Your reviewer regretted the lack of an index, which he was kind enough to excuse as "an impossible task". He will, therefore, be very glad to learn that not only is a complete index of names planned but that it will appear as a third volume together with an addenda and corrigenda, appendices and a supplement early next year.

Your reviewer also rightly hints that a further series of volumes dealing with the Stuart lines is contemplated and

I should be very glad to hear from anyone concerning Descartes from any of the natural issue of King Charles II and King James II or any other Princes in line from James VI & I. All information will be carefully copied and returned as quickly as possible. A. C. ADDINGTON, 14 Fairfield Close, Harpenden, Hertfordshire.

## Unwritten Books

Sir.—May I protect Theodore Besterman (August 4) against himself? Van Almeloveen's *Bibliotheca promissa et latens* is not about unwritten books, but simply about medical treatises which did not reach the stage of publication. The interesting question asked by John Gross (November 15, 1971) remains as curious as it was. J. R. EVENHUIS, Via Dei Ramini 42, 00185 Rome.

## Wodehouse Canon

Sir.—The frequent references to the Wodehouse canon in the public prints can only please the aficionados, but keeping the facts in order is becoming

increasingly time-consuming. Your reviewer (September 15) of *Lord and the Ladies*, by Andrew Roth and Janice Kebley, should note that the Lord Imsworth to which he alludes is Laurence, 9th Earl, and that his heir is Lord Bosham. Other points made by your reviewer are debatable, but to discuss them all would be as wearing as Lord Imsworth's younger son Lord Rick, who was not his heir, but who married the daughter of an American manufacturer of dog biscuits ("the American dog is becoming more prominent consciousness"). D. C. DAMANT, 36 Regent Street, Cambridge CB2 1DH.

## Lawrence Poems

Sir.—Your reviewer (August 29) names "Ballad of Another Ophelia" as "among noteworthy omissions" in my new *Selected Poems of D. H. Lawrence* (Penguin). That omission would indeed be noteworthy if it existed. But the poem is there. KEITH SAGAR, Extra-Mural Department, University of Manchester, 36 Baldern Avenue, Clitheroe BB7 2QH.

"Our reviewer writes: I apologise to Mr Sagar for a noteworthy error."

# To the Editor

## George Orwell

Sir.—Messrs Constable and Co are shortly to publish a book called *The Unknown Orwell* by Peter Slansky and William Abraham, described as a biography of George Orwell up to the age of thirty.

I wish to point out that this book has been written without my cooperation and without my permission to quote from the work in copyright. In my opinion this book contains mistakes and misconceptions. Rather than let it stand as the only existing biography of George Orwell I have regretfully decided to go against Orwell's own wishes in the matter and to authorize a full biography which makes use of all the available material. I have asked Professor Bernard Crick, who for some time has been preparing a study of Orwell's political thought, to expand his work to include a biography. I shall of course give him all the help I can and I would ask all George Orwell's friends to do the same. SONIA ORWELL, London SW7.

Sir.—George Orwell in his rejected introduction to *Animal Farm* (September 15) made false statements about the publication of John Reith's *Ten Days that Shook the World*: "British Communists destroyed the original edition... as completely as they could, issued a garbled version from which they eliminated mentions of Trotsky and also omitted the introduction written by Lenin... the act of forgery".

We have compared the following editions: First United States edition, Boni, New York, 1939; Modern Library, New York, 1934; International Publishers, New York, 1934; First CPGB edition, 1926; Second CPGB edition, 1928; Martin Lawrence, 1932 (reprint of 1926 edition); Lawrence & Wishart, 1961 (photo-copy of 1932 edition); Penguin Books, 1966 (from 1961 edition). Lenin's preface is in every edition except the first, and the many references to Trotsky are identical in all these editions from 1919 to 1966. Apart from variations in the format, the only variant editions are that of the Modern Library which adds an introduction by Granville Hicks, and the first edition which includes photographs. Persistent doubters may compare these editions for themselves on our premises, by appointment. RONALD GRAY, Hammesmnd Books, Barnes High Street, London, SW13.

## Revising OED

Sir.—Though I have worked on the *OED Supplement* (the first volume of which appeared yesterday), I believe it is without prejudice that I can assert it is a magnificent Supplement, but it is not, and intended only to be a supplement to *OED*, not a revision.

All dictionaries of this general kind

must be in some respects as soon as printed, obsolete. *OED* is now obsolete in so many respects that, without complete revision, it must soon become, like Dr Johnson's *Dictionary*, an object of veneration rather than a tool for modern use.

The first section of *OED*, A–Int, was ready for publication in January 1884, that is, nearly ninety years ago; the latest not yet *Wise-It-Ver* in April, 1928, that is, over forty years ago. The prime business of the new *Supplement* is to fill the gaps between these dates and the present day. It is not its business to make good the deficiencies of *OED*, though in some cases it does so. There remain many general fields in which the inadequacies of *OED* are in need of repair. Among them, known to me personally through my work as a reader, are the following:

(1) *Antedatings*. It is widely assumed that by many people who stand of a word or usage in *OED* is that word or usage's first appearance. In fact, of course, it can hardly ever be the earliest example to hand when that section of the Dictionary went to press. An enormous number of "first examples" in *OED* can now be antedated, of importance as of trivial words and usages, and often by centuries.

(2) *Postdatings*. Most "latest examples" in *OED*, even in the later volumes, are nineteenth-century, often early nineteenth-century. From *OED* one can have no indication whether the bulk of words and usages cited continue to be current in even the early twentieth century.

(3) *Readings*. As every dictionary reader knows, two people can read the same book and record almost non-identical lists of words to be found in it. One can read a book twice and come up with a different list of words each time. In addition, my predecessors, many of *OED*'s original readers were inept. I cannot speak for the earliest material, but I know that all read again. To be amount that has been missed in even the most famous works never ceases to astound.

Even so, one tends to get the impression, when reading *OED*, that it was the giants of literature who formed our language. Any reading in trivia shows this impression to be wrong, and due, no doubt, to the tastes of the earlier readers. But it is clear that extended reading in the lives of past centuries could be as valuable to a revision of *OED* as has been reading of contemporary trivia has been to the new *Supplement*.

In addition, the past century has seen the publication of much useful material, especially in the field of diaries and letters. Those who have worked for the new *Supplement* have mostly been read-

ing to any complete revision, those of earlier periods will have much to offer. (4) *Subjects*. Extended reading is necessarily subject to readers' tastes. One need only consider the kind of people who read for *OED* to guess, usually rightly, what kinds of subjects will be inadequately covered.

(5) *Corrections*. A few examples: Words and usages categorized by *OED* as "obsolete" have often proved to be in later use than recorded; "rare" have proved to be comparatively common; "as noticed" have proved to be more than that. Whole categories of usage have been capriciously treated or virtually ignored. Words illustrated only by reference to another dictionary or by an elderly lady's example could now be properly treated. Words missed by *OED* and obsolete before the new *Supplement*'s period could be recorded.

(6) *Spellings*. In several cases words are entered only under spellings now unfamiliar and without cross-reference. (7) *Place of entry*. In several cases, compound words and phrases are entered only under their most unlikely component and without cross-reference. Often this was due, no doubt, to the word or phrase being spotted only after its appropriate place of entry had gone to press. This is now repeatable.

All these inadequacies I could document substantially, and they are only the inadequacies that continually strike me as a reader on the periphery of dictionary-making. A professional lexicographer would surely have much to add, and not least, I would suppose, in the philological field where substantial evidence must have accumulated of a kind often to supplement or correct that given in *OED*.

Presumably cost is a major reason for the publishers' failure to put a full revision in hand. If this is so, it is hard to think of a cultural project more deserving of public money. Less deserving ones that receive it come readily to mind. As a tentative first proposal I put forward the suggestion of a publicly supported perpetual Trust, charged with the task of continually revising the *Oxford English Dictionary*. I would suggest that, as with the original *OED*, this revision should continually be issued in parts or fascicles, periodically bound up in volumes. We could hardly hope now for a revised first fascicle of A by 1984, the centenary year; but once this had appeared, we might hope that century by century a revised *OED* could, despite the enormous enlargement it would need, be completed.

If anything of this kind should be put in hand, there will obviously be suggestions for doing some or much of the work by computer. It is a plea I would beg the computerers substantially to resist. Those who have worked for the new *Supplement*, like those who worked for the original *OED*, have had so much delight from doing it that to computerize the reading would provide the

clearest possible case of making good a high quality of life. The criticisms above do not new *Supplement*, or will not be trivially, for decades to come. I am most of them must, as a dictionary of this kind after a long time, wander through Europe, America and Africa, have both up in Morocco, a pair of sexual Tanagerines. Though rolled these stones have gathered quite a lot of moss. Mr Herbert's index is not as full as it should be. Mr has a short list of seventy celebrities on the back page of the jacket and dozens more crowded within the index.

Within a couple of years of one of the Honorable David Herbert, the second son of the 15th Earl of Pembroke, and Paul Bowles, the child of a Long Island dentist, wandered through Europe, America and Africa, have both up in Morocco, a pair of sexual Tanagerines. Though rolled these stones have gathered quite a lot of moss. Mr Herbert's index is not as full as it should be. Mr has a short list of seventy celebrities on the back page of the jacket and dozens more crowded within the index.

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# A second son and no son at all

was so clever that he took his notes in a code to spite his schoolfellows and wrote his work out correctly, but backwards, to enrage his teachers. Hating the outside world, he created his own geography, place-names, even a new planet. Musically gifted, he preferred composition to piano practice, much to his mother's distress; and he wrote secretly in notebooks that were confiscated by his disgusted father. From such parents, he was early abandoned to escape.

His paternal Aunt Adelaide, living in a Japanese apartment in Greenwich Village, introduced him to Miss Moore, head of the Children's Section at the Fifth Avenue Public Library. Miss Moore gave him books and so cultivated his taste that by the age of sixteen he was buying the *New Yorker* to read at his orthodontist's, and discovering *transition*.

Within a year young Paul had had two surrealistic pieces printed in *transition*. After two semesters at the University of Virginia (in which he acquainted himself with *The Waste Land*, Gregory's chunt, Trotsky and Duke Ellington), he tossed his suit for suicide or heads for Europe. Heads came up and somehow he got to Paris with only \$24, his youth, and his charm between him and starvation. He not only survived, but began to build the young boy network which was to prove for him, with his combination of musical and literary talent, as efficient as the old boy network of any aristocratic second son.

Back in the States, he secured the sympathy of Aaron Copland as his musical mentor before returning to the University of Virginia. Editing a college magazine, he elicited contributions from William Carlos Williams, Nancy Cunard, and Gertrude Stein.

Miss Stein provided his entrée when he returned to Paris. She regarded him "as a sociological kind... the first example of my kind... a species then rare, now the commonest of contemporary phenomena, the American suburban child with its unrelenting spleen". Mr Bowles was in fact an example of the archetypal American pioneer, recognized as early as 1820 by Augustus Fowles as a realistic romantic plunderer, and exemplified in the twentieth century by Jack London and Ernest Hemingway. She told Bowles that he was the most spoilt, insensitive, and self-indulgent young man she had ever seen, and his colossal complacency in rejecting all values appalled her.

She made him give her huge white puddle drying-off exercise after his morning sulphur bath. Aptly named Basket, the beast had exorcising the nails, against which Mr Bowles was protected by Lederhosen, which Miss Stein called his "faunies", reminding her of Little Lord Fauntleroy.

As Mr Bowles progressed, as a

musician, thanks largely to Copland, who took this eager and ambitious young man with him to Berlin (meets Sherwood and Spender), Miss Stein became indebted to him for setting her pieces to music. Mr Bowles was, and is, a loyal friend and ally of all those who are against the American establishment in which his parents believed.

He followed the expatriate trails, to Spain, the Morocco, Tangier and Mexico, and in the United States during the Depression he joined the Communist Party and worked in the Federal Music Project at a time when Mr Herbert made his first acquaintance with Tanager with Michael Paul's cousin, later meeting up in *transition*. "Feel" at this stage in his book with Lady Diana Cooper, Lady Juliet Duff, A. E. W. Mason and Sidney Herbert, a "heavy fat man" who, having had his leg recently amputated, was carried through the streets on a platform, sitting in a heavy Victorian chair, supported by six Moroccan bearers. This experience of Tangier led Mr Herbert to spend the summer of 1938 there with Cecil Beaton (who contributes all the photographs to *Second Son*).

The outbreak of the Second World War provoked very different reactions in these two authors. Mr Herbert, no communist, had denounced the British Consul General in Tangier as a pro-Nazi, and when war broke out, he qualified as soon as possible as a radio-operator in the Merchant Navy. When he joined the Strathairn he found himself ostracized because of his social position, until he sent an invitation to a cocktail party in his cabin: "If you don't come I'll realize you don't want to know me and I shall have to put up with being in Coventry". If you do come, I am sure you shall be friends." They came, and thereafter he was accepted in the rather special way: Cecil Beaton was when photographing in the services and factories. Arriving

at British Imperial and Commonwealth ports, Mr Herbert laid out entertainments for the Merchant Service which had been confined to the "fighting" forces. He served a brave, if humble, war.

For Mr Bowles the war scarcely existed. His membership of the Communist Party was an apolitical shock cocked at his father and fatherland. His chief activity was to have stickers printed in Spanish, urging the assassination of Trotsky. He was unaffected by the Nazi-Soviet pact, but when Russia was invaded, he tried to resign from the party, but was told: "You can't resign from the Party. You can only be expelled." His reason was that sooner or later the Soviet Union and the United States would be allied. After Pearl Harbor, he was examined by the Selective Service Board and rejected (perhaps wisely) on grounds of "psychoneurotic personality".

In the 1930s Mr Bowles had married an attractive red-haired girl named Jane Auer. There was no question of settling down. She tugged along on his travels some of the time and at other remained alone, while he went off to write a score or returned to rehearse and record it. During Prohibition Mr Bowles drank because it was illegal, but after repeal he preferred the illegality of marijuana, or *marijuana*, the cannabis him. Jane disliked drugs and he disapproved of her heavy drinking, but not apparently so much of the man who was her companion in alcohol. When she produced *Two Serious Ladies*, a novel which was published with critical acclaim, he considered it unpalatable because of its orthography and grammar. He only recognized how happy his married life had been after Jane was stricken by a cerebral haemorrhage. Mr Herbert, when they all met up in Tangier, considered the Bowleses a devoted couple, their marriage based on mutual admiration and deep affec-

tion, their relationship so ideal that nothing could spoil it. (For Jane his admiration was so great that they agreed to get married, if Paul predeceased them.) But Mr Bowles's own account reads oddly. According to Mr Herbert she is now being nursed in a nursery in Malaga, blind, totally paralysed and bedridden.

Primarily a composer, Mr Bowles took to writing books after the publication of *Two Serious Ladies*. *The Shivering Sky*, though artistically inferior, was financially more successful. Mr Bowles is too restless to be a good writer. *Without Stopping* was the title he gave to an early work on which he embarked when working as a book-keeper in his youth.

The important thing was the constant adding of pages to the pile. I decided to write it as it came to me and prime it later. I was afraid that if I stopped to excise chaff, I would also be tempted to consider the piece critically, which I knew would stop the flow.

It, autobiography reads as if it had been written in the same way and bundled off to the publisher without any later pruning. It is a breathless recital of people met, work done, places visited and even meals eaten (such as might be compiled by someone who has kept his appointment diaries over the years). There is seldom a pause for thought, never an enlargement of a major incident or an omission of a minor one. With so many trees and so little wood, Gertrude Stein's "manicured savage" seems lost in a psychoneurotic jungle. Compared with him, Mr Herbert with his prattle of Tallulah and Mrs Pat and all those high camp stories of gay parties, appearing the simplest of ex-patriates, exercising in Tangier as Chairman of the People's Dispensary for Sick Animals and Vice-President of the Infant Welfare some of the qualities as second son which he would have needed in Wilton if he had been the first.

## A Difficult Country

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Michael Joseph

Michael Joseph











# One Greece

DOUGLAS DAKIN:  
The Unification of Greece  
1770-1923  
344pp. Benn. £3.75.

The modern Greeks are particularly attractive to amateur historians anxious to interpret the turbulent course of modern Greek history in terms of vague and essentially subjective generalizations about the Greek national character. Moreover, these dilettante mass psychologists, usually writing from an exaggeratedly philhellenic or misanthropic point of view, more often than not have failed to pay the Greeks the elementary courtesy of learning their language before pontificating on their history.

But in recent years a small but growing number of Western historians, able to utilize Greek as well as Western sources and prepared to approach the Greeks and their history without preconceptions, have notably increased our understanding of the Greeks' recent historical experience. Among these Douglas Dakin is something of a pioneer. His latest offering is a masterly account of the process whereby the Greeks secured their independence and, during the nineteenth and early twentieth centuries, increased the geographical area of Greece from the small rump of the 1830s to its present extent.

Eschewing the easy generalizations that too often camouflage ignorance, he is a sure guide to the intricate politics of the new state in the first century or so of its independent existence. His achievement is all the more remarkable given that for much of this period, when Greece formally at least enjoyed democratic freedoms in advance of most of the countries of Europe, Greek politics were almost entirely bereft of any ideological content and were essentially coalitions of individuals around powerful or potentially powerful patrons. A valuable appendix lists all the governments between 1833 and 1923.

Perhaps the most impressive part of an impressive book is Professor Dakin's treatment of what he calls the "external factor"—the role of the self-proclaimed "protecting" powers in influencing both the domestic and the foreign policies of Greece. His treatment of social and economic developments is less thorough, but then there is a lack of competent monographs available in any language on Greece's social and economic history.

Inevitably in a work of synthesis of this kind there are a number of minor errors. There were in fact very few rich merchants in the Philiki Etaireia, whose predominantly merchant membership was made up of

those who had failed to make the grade in the world of commerce. Smyrna did not enjoy local autonomy in the way that Ayvalik did. If it had, massacres such as the Smyrna "rebellion" of 1907 would not have taken place.

But the only criticism of substance that can be levelled at the book is that its theme of the unification of Greece calls for a more extended treatment of the "unredeemed" Greeks of the Ottoman Empire who, for much of this period, by far outnumbered the Greeks of the independent kingdom. The impact on the Greek subjects of the Sultan of reforming decrees such as the Hatt-i Serif of Gülhane (1839) and the Hatt-i Hümayun (1856), and the whole question of the communal organization of the Orthodox millet surely merit consideration. And so does the process whereby the Greeks, even after 1821, soon recovered their commanding economic power within the Empire, confidently symbolized by the massive red brick bulk of the Megali tou Yennou Skhli which still looms over the Phanar, and what is perhaps more surprising, emulated their Phanariot predecessors in rising to high positions in the Ottoman diplomatic service.

Typically, the first Ottoman ambassador to the new Greek state, Mousourous Pasa, who was subsequently Ottoman ambassador in London, was a Greek, or rather a Greek-speaking Orthodox Christian. For many of the 130,000 or so Greeks who fled or were transferred to Greece in the early 1920s were in fact Turkish-speaking, with a whole literature in Turkish written with Greek characters. The extent to which these "unredeemed" Greeks wanted to be redeemed (emigration from independent Greece to the Ottoman Empire continued throughout much of the period) or identified themselves with the "redeemed" Greek state is uncertain. Lord Curzon wanted to exempt the *karamanli* Greeks (many more than the 50,000 he thought them to be) from the exchange of populations in 1923. This would have made sense: for in many respects they were more Turkish than they ever were "Greek". Just as the Cretan Turks who were involved in the exchange and whose descendants, settled on the western littoral of Anatolia, still employ Greek as their *lingua franca* were more Greek than they ever were "Turkish".

Professor Dakin's excellent book, then, is a most welcome addition to the growing body of serious studies in modern Greek history. The study of Balkan history is something of a Cinderella in British universities. With a few more books of this quality there will be no further excuse for this.

## Blundering forward

PHILIP WARNER:  
The Crimean War: A Reappraisal  
232pp. Weidenfeld and Nicolson. £3.25.

To call this book "a reappraisal" is to overstate the claim. Philip Warner himself aims to present "a fair version of the events" with "an occasional attempt to put events in perspective". He does not set out, either to condemn or accuse but to give the reader an opportunity to make his own assessment. A proper reappraisal—and one is needed—would require extensive research and a will to examine the war from the Russian, French, and Turkish standpoints as well as from the British—the almost exclusive preoccupation of most books by British writers.

Mr. Warner describes the marches and battles; he devotes considerable space to the soldiers and to the conditions in which they lived and fought; but such familiar aspects are rather loosely interwoven with details of

military reforms and the administrative results of the war. He quotes, sometimes uncritically and at undue length, from participants—for instance, twelve pages from Mrs. Dabery, and six from Elphinstone's report. A chapter entitled "Everyday Life before Sebastopol" comprises twenty pages from the hitherto unpublished letters of Captain Temple Godman of the 5th Dragon Guards, and seven pages each from G. A. Maude and the American John Codman. Some of the comments and comparisons are banal or patronizing; certain assumptions are based on flimsy evidence; while several generalizations arouse doubts about Mr. Warner's knowledge of mid-nineteenth-century British military organization. It is not true to say that Lord Raglan was "Secretary-at-War" for some twenty-five years. General Enfield is called "Sir George" in one place and "Sir Robert" in another. Such shortcomings, and errors are regrettable, because within less ambitious confines the book has merits and retells the story in a lively manner.

# Indonesia's populist

J. D. LEGGE:  
A Political Biography  
431pp. Allen Lane The Penguin Press. £3.50.

President Sukarno came in his lifetime to epitomize a style of populist nationalism familiar as a phenomenon throughout the so-called Third World. While his ideology and political practice lend themselves to derogation in the same manner as those of other populists of the type, none the less he was a leader of very much greater calibre than the majority of those who have strutted on and off the twentieth-century stage. J. D. Legge attempts to do justice to the man and his life—with some success, since sympathy is never permitted to degenerate into fawning nor criticism to derision.

What, then, were Sukarno's strengths and achievements? First must come his clear perception of the transcendent need for building unity in a territorial agglomeration seemingly designed specifically with fissure in mind. His single-minded pursuit of this vision undoubtedly made a major contribution to the birth and survival of Indonesia as a nation. Next, one should note his swift apprehension of the meaning of the oceanic changes in the international scene characteristic of the 1960s. Of course it is true that in terms of domestic politics Sukarno was an unconscionable "theoretical leftist"; yet he did sharply perceive the overwhelming global significance of the liberation and regeneration of China (and of the parallel processes in Vietnam and Korea). Unfortunately he could muster neither the intellectual nor the social forces to carry Indonesia in reality—as opposed to rhetoric—into the NEFO

(New Emerging Forces) camp. Finally, he was personally tolerant—by no means perfect, but far removed from the xenophobic rabidness of conventional populists. He seldom imprisoned or harassed those who disagreed with him, and he maintained a staunchly honourable colour-blindness when it would have been so easy to harness ethnic chauvinism to his purposes.

Professor Legge is perhaps inclined to tilt towards tacit accord with those who criticized Sukarno from the right politically. Yet he—and they—should take careful stock of the fruits of his overthrow. True, inflation has been slowed; the rupiah is "healthier"; in the cynical metaphor of orthodox economic circles, But Indonesian society is divided as never before, fascist racism is rampant, and hundreds of thousands endure excesses of torture and hardship in concentration camps and prisons. Naturally an educated Westerner sympathizes with Western-educated intellectuals like Hatta, Sjahrir, Sumitro and Sjahrudin, but it is essential to appreciate that their apparent "rationalism" (as contrasted with the "emotionalism" of a Sukarno) leads inevitably to a statist ruthlessly deployed for the ultimate benefit of a local elite and international conglomerates, such being the logic of our present era in which only fascism can substitute for social revolution when populism inevitably founders.

Sukarno is actually more vulnerable on the left flank. Professor Legge's approach has two undermining weaknesses. The first is that he exercises no coherent social analysis. The second is a failure to have kept abreast of recent scholarship on American foreign policy in the post-war period. Armed with a class

approach to Indonesia and a grasp of the grand design of American imperialism in the post-war period, he would have been in a much better position to isolate and illustrate precisely where it was—as it was—that Sukarno ultimately lost as a political animal. Rhetoric, "Marxism" notwithstanding, Sukarno remained obdurately hostile to the eclecticism and dogmatism of nation-building for a stern task of converting anti-imperialist war into class war. He hesitated fatally in confronting the awesome imperialism of America which in the end was to scythe him down contemptuously, and replace him with a much less fractious client, to the detriment of all the people of Indonesia.

Sukarno was a pulsating personality, and this is a fairly readable book—by no means the last word on the subject, but instructive to the general reader. The serious student should bear in mind that the fewest Legge has made no attempt to situate the career and eventual carding of Sukarno in the wider pattern and context of imperialism in his lifespan. Armed with self-awareness of this international environment, the perceptive reader will quickly detect that the book allowed him and the false light in which he was at least as much related to the objective strategic and economic needs of the United States as to personal gifts and failings or to a "Javanese mystique"—or, indeed, to the domestic circumstances and conditions of the tiny post-Indonesian political elite. But "Marxism" once routed, will never return to slumber. Sukarno shook his slumber. His true successor will be to power.

Other omissions consist chiefly of modern slang (eg *blondy* as in *Jones is blondy* is objectionable, . . .) and "non-Indonesian" (or to use the more usual term, *obscene*) words. As regards the latter there appears to have been a definite policy of omission; it is surely regrettable that the publication of a Victorian prudishness in philology beyond the other subjects should have been allowed to lead to the omission of some of the commonest words in the English language (eg *cunt* "female sexual organ"; the *cure* "menstrual period"; to *fuck* "to have intercourse with"; *ragger* "fuck"). Often the words are attested from an early period, and their omission from the OED has sometimes led to the ambiguity of their not appearing in the standard etymological dictionaries (other items can be added, along with cognates, in A. Waide: *J. J. Manly, Vergleichendes Wörterbuch der indogermanischen Sprachen* I, 360).

Nevertheless by 1957 neither word had appeared in any general dictionary of English, large or small.

The circumstances of the publication of the Penguin Books version of D. H. Lawrence's *Lady Chatterley's Lover* in November 1960 led to much public discussion of the desirability or otherwise of printing these long-banned sexual words in books and newspapers. The trial itself was of course principally concerned with the right of an author and of his publisher to issue a book in which the sexual act is described in a direct manner as part of the normal apparatus of a fictional work, but the arguments presented by witnesses on both sides would not have

Return to Nagasaki in an attempt to reopen some kind of Anglo-Japanese trade. This venture, which was discussed in Pratt's *History*, was abortive. The Japanese left no doubt of their dislike for European contacts. The English East India Company took the hint and made no serious attempts to enter the Japan trade until the early twentieth century.

The Napoleonic Wars gave the British the opportunity to occupy the Dutch possessions in the East, and it was perhaps inevitable that some thought should be given at that time to the ending of the century to a Dutch position in the Japan trade. A project to this effect was advanced by the energetic Stamford Raffles, who was appointed Lieutenant-Governor of Java in 1811. Raffles's proposals, which gave rise to an exploratory mission to Nagasaki in 1813, are the subject of *Report on the Japanese*, a useful collection of documents from the East India Company records on this subject actually compiled by Paske-Smith (the title of authorship is Raffles's, therefore misleading). The 1813 mission was far from successful. British mission was not even to inform the Japanese that it was British rather than Dutch. Raffles himself retained some enthusiasm for the possibilities of Japan, but his superiors did not agree. British attempts to establish trade with Japan had to wait until the 1850s.

First published in 1964, *Japan's History in Art*, by Bradley, now appears in a modestly revised edition (295pp. Hamlyn). Twenty centuries of Japanese art are depicted in colour reproductions of 237 works. The accompanying text is not extensive and is explanatory of the pictures. B. Jansen provides an excellent Japanese history and a bibliography. Asano contributes an introduction to Japanese art.

# Four-letter words and the OED

BY R. W. BURCHFIELD

been inappropriate in a discussion of whether the relevant taboo-words should be treated in general dictionaries. The famous editorial of November 3, 1960 in *The Times* made out a case for "decent reticence":

What makes *Lady Chatterley's Lover* unique is that all the details, circumstances, and sensations of copulation are made explicit. Here, too, it may be argued that Lawrence is describing no more than what most adults, and nowadays many adolescents, have experienced. But the more recently such an act is regarded the less it is talked about. A decent reticence has been the practice in all classes of society and much will be lost by the destruction of it.

On the other hand "Beluncle" in the *New Statesman* (November 12, 1960) regarded the verdict as "a triumph for a working-class writer [ie D. H. Lawrence]", and he quoted a taxi-driver: "What they will have to do now," said the taxi-driver on my return, "is to put all those four-letter words in the dictionary".

This sense of "decent reticence" outlasted the trial as far as dictionaries were concerned and the taxi-driver's prediction has turned out to be only partially correct. By 1969 the words *cunt* and *fuck* were included in only three general dictionaries of English, *Webster's Third New International Dictionary* (1961, *cunt* only), the *Penguin English Dictionary* (1965) and the *American Heritage Dictionary* (1969). In the *Penguin English Dictionary* the treatment, in the first edition, was almost ludicrously brief (it was extended somewhat in the revised edition):

*cunt* n (vulg) the female pudenda. *fuck* vt and i (vulg) to *mal-act* have sexual intercourse (with).

The *American Heritage Dictionary* was the first general dictionary to record extended, slang, uses of both words:

*cunt* n, 1. *Vulgar*. The female pudenda. 2. *Vulgar Slang*. A woman regarded as a sexual object.

Yours sincerely,  
OZ Magazine.

Dear Sir,

Thank you for your letter of 14 April. At the time the *Shorter Oxford English Dictionary* was first published (1933) no dictionary for general use—as distinct from dictionaries of slang—contained the word of whose omission you complain. Nor does it appear now in any of the serious dictionaries, including the main American dictionaries, immediately accessible to us. So far as we know it is to be found only in the recent Penguin Dictionary. The reasons for its long omission from the serious dictionaries are complex and you will hardly expect me to go into these in an answer that must be brief. In the mind, I should guess that the permissive attitudes that now prevail are of such recent date that they have not yet had time to become reflected in large dictionaries that can only be revised and reset at fairly long intervals for reasons of cost. And to have included the four-letter words, until recently, in dictionaries meant for general use might have meant their being banned in this country and elsewhere. Even now their inclusion might still have this effect in some countries, and falling this, might mean that their market becomes restricted in, for example, schools. For a publishing house to be affected by such considerations does not necessarily imply that its motives are wholly commercial: it

*fuck* v. tr. 1. *Vulgar*. To have sexual intercourse with. 2. *Vulgar Slang*. To deal with in an aggressive, unjust, or spiteful manner. 3. *Vulgar Slang*. To mismanage; bungle. Usually used with *up*—*fuck* 1. *Vulgar*. To engage in sexual intercourse. 2. *Vulgar Slang*. To meddle; interfere. Used with *with*—*1*. *Vulgar*. An act or instance of sexual intercourse. 2. *Vulgar Slang*. A partner in sexual intercourse.

Since then both words have made their way, in most cases in extended senses as well as in the obvious ones, into other general dictionaries, including *Chambers Twentieth Century Dictionary* (1972) and the *Hamlyn Encyclopedic World Dictionary* (1971), but one or both of them are still excluded from several major dictionaries.

The case against inclusion in the forthcoming revised Supplement to *OED*, which is not necessarily decisive, rests principally on three considerations:

1. *OED* excluded a wide range of low slang, partly for reasons of space and partly no doubt out of a sense of "decent reticence". If *fuck* and *cunt* are now to be included, the numerous synonyms for each, and the expressions in which these words occur in transferred senses, will also have to be considered for inclusion; for example, *fuck* it (as an oath); *off*; *you fuck* *it* (as an oath); *ed and far from home*; *lag* (very, exceedingly); *see: cunt*; *har, attract*, etc. There are some 650 synonyms or circumlocutions for *cunt* in *Farmer and Henley*, *sv Monosyllabic* (but the number may be much lower, of course, if fanciful and ephemeral items were removed).

2. It is difficult to treat such words historically because there are gaps in the printed record.

3. They are already adequately treated in the standard dictionaries of slang.

No firm decision was necessary at that stage and none was taken, since the work on the Supplement to the *OED* had not reached the point when the preparation of copy for press could be started. In 1966 when preparing the letter B for press we circulated our draft article on the word *bragger* to several scholars and invited them to examine it carefully against the climate of *OED* itself and of present-day opinion, and say in general and particular whether [they] would have done things differently. (The relevant correspondence is preserved in an *OED* file entitled "Four-letter Words and Coarse Slang.") The replies were all in favour of treating the word *bragger*, and other words formerly excluded or treated sparingly, exactly as other words are treated. Typical comments included:

"There is not merely every reason for including these words, but no reason for excluding them." "I myself can see no justification for a dictionary to exclude any word as beyond the decency line, if it is by now adequately recorded or widely current. I think quite, should be given (as you have done), not merely references (as sometimes in *OED*). . . I think the *bragger* entries are admirable in general. I had no idea that there were such good quotations. *Course slang* is an excellent indication of status."

might well find that it would be a pity to restrict, by the inclusion of such sensitive words, the use of the scholarship and useful knowledge which a dictionary may otherwise contain.

In short, then, the question is a vexed one to which no answer (other than the historical and pragmatic one given here) can be given. It will be under close consideration in our own future planning for a new edition of the *Shorter Oxford English Dictionary*. You may be interested to know that this and similar words will be dealt with in the new edition of the Supplement to the large *Oxford English Dictionary* now in preparation.

Yours truly,  
D. M. Davin.

In November, 1960, after the *Lady Chatterley's Lover* trial, I had myself prepared a preliminary report of these matters for the Delegates of the University Press and concluded that

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based on the printed evidence which, though scanty in some centuries, is substantial enough to permit the compilation of articles comparable in quality with those for other words of similar date. The treatment in the draft is the same as that for other words, in the sense that the quotations are not artificially shortened or the context in any way obscured. (Ibid.)

The outcome of all this is that these two ancient words, once considered too gross and vulgar to be given countenance in the decent environment of a dictionary, now appear with full supporting evidence along with a wide range of colloquial and coarse expressions referring to sexual and excretory functions" (Introduction to *A Supplement to the Oxford English Dictionary*, Volume 1, 1972). The "wide range" of such words treated in Volume 1 of the Supplement to *OED* includes *cunt* (verb), *condom*, *cunnilingus*, *fellatio*, *French letter*, *frig*, *frigging*, and numerous others. (Several scholars assisted us in the search for printed examples of the more elusive items and we are particularly indebted to Peter Fryer and David Foxon.) It remains to be seen whether the major historically based dictionaries in Europe will follow suit. It seemed likely from the informal discussion that followed a paper I read at a conference of historical lexicographers in Florence in May 1971 that the corresponding words in the Germanic group of languages (German, Swedish, Dutch, etc.) will be treated in the larger dictionaries now in preparation in these regions, but that the historical dictionaries of the Romance languages will continue to exclude them. (A summary of the proceedings is printed in *Cahiers de Lexicologie* (1971), pages 116-128; the full text of the proceedings is not yet published.) It looks therefore as if it will be many years before etymologists will have all the evidence before them for the ascertaining of the etymological relationships of the various words concerned.

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